



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# MUSEUM OF FINE ARTS BULLETIN

PUBLISHED BI-MONTHLY

Entered July 2, 1903, at Boston, Mass., as Second Class Matter, under Act of Congress of July 16, 1894.

VOL. II.

BOSTON, JULY, 1904

No. 4

## Notes.

On the evening of June 6, at the invitation of the trustees, the corporation of the Massachusetts Institute of Technology held at the Museum a reception to the alumni of the Institute and invited guests. The reception lasted from 9 until 11, and was attended by nearly two thousand persons.

The Museum has received from Egypt the two mastaba or tomb chambers of the fifth dynasty (about 2200 B. C.), which were obtained last winter from the Egyptian government through the aid of M. Gaston Maspéro, Director-General of the Department of Antiquities. These tombs are massive chambers of carved and painted limestone, of a size and weight that will prevent their complete erection in the present building; but it is hoped that a selection of the blocks composing them may be exhibited here.

During the summer the library of the Museum will be removed to the corner of the building on St. James Avenue and Trinity Place, diagonally opposite its present location. It has become impossible to provide for the growth of the library where it is, and in the new position near the foot of the main stairway from the first floor to the basement, it will be more convenient of access, and will give in a separate reading room better facilities for readers. The collection of photographs will in the future form a part of the library.

Mr. M. S. Prichard, assistant director, left Boston June 23 on a brief trip to England, where he will represent the Museum at the Annual Meeting of the Museums Association at Norwich.

The number of admissions to the Museum in the month of May, 1904, was 19,396; in June, 11,886. Last year the numbers were 22,973 and 20,919. On the nine Sundays that fell this year in these two months, 13,753 visitors entered the Museum, as against 17,578 on nine Sundays in 1903. The total number of visitors from January 1 to June 30 was 121,440 in 1904 and 142,889 in 1903.

## The New Museum Within the Present

Among those who are less frequent visitors to the Museum, two impressions seem of late to have gained some ground: one, that the removal of the collections to the new building, with its more favorable conditions of exhibition, is soon to be looked for; the other, that meanwhile they are seen to less and less advantage here. Both these impressions are erroneous. Years must elapse, at least three, if not five, before the new building, not yet wholly designed, much less begun, will be in condition to receive its contents. Meanwhile, the installation of the objects in the present building is such that they can be seen, understood, and enjoyed more perfectly than ever before.

In the course of its remarkable growth, the Museum has passed through an experience common to all great

collections, and which has recently been the subject of much discussion abroad. The galleries and cases have by degrees become so crowded as to interfere with the easy and perfect inspection of any of the objects exhibited. The rearrangements which have finally become necessary have had for their ultimate aim that of so installing each individual object that it may produce its full effect upon the spectator. This is indeed the purpose for which a Museum like ours is incorporated. The rearrangements have, furthermore, been used as experiments in installation with a view to the more perfect accomplishment of this ultimate aim in the new building. Many things have been withdrawn from exhibition, but they have been such as have never of late been well seen, and have hindered the seeing of others. Another similar experiment is about to be undertaken in the First Gallery, in which, on behalf of those responsible for it, the BULLETIN bespeaks the interest of the public. The rehanging of the pictures will, it is expected, bring many of them for the first time to adequate view. At the recent rehanging of the Rubens Gallery in the Louvre, a French critic remarked, "Although we have looked at these pictures daily, we have never seen them before." It is hoped that all visitors to the Museum will similarly recognize, in these attempts to approximate in our present building towards the conditions of the new one, a virtual enrichment of the contents of our galleries.

## Print Rooms.

The Turner Exhibition, now open in the Print Rooms, is to be closed about August 15, and will be followed by an exhibition of **Engraved and Etched portraits of the sixteenth and seventeenth centuries**. The prints shown are all selected from the Museum Collection. They show its resources in a gratifying manner, but they also show its deficiencies. A number of engravers are either not represented at all, or only by secondary examples of their skill. Such as it is, however, the exhibition will fairly well illustrate—in a general way—the different phases of Portrait Engraving from its early days until the year 1700.

With the end of the seventeenth century, the golden era in the Netherlands, the period of Rubens, van Dyck, Rembrandt, comes to an end. In Germany the advent of Dürer marks the height of excellence in engraving, his passing its decline. Italy, strange to say, is not strong in portrait engraving; there are but few works, during the whole period, which hold our attention. We see England arrive at the threshold of her great era of mezzotint engraving, which was illustrated last year by the exhibition of mezzotint portraits. In France a steady rise in excellence of execution culminates in the peerless engravings by Nanteuil, Edelinck, Morin, which are to inspire the Drevets in the eighteenth century. The work of this family of engravers lies beyond the time limit set for this exhibition, but it may be studied at any time in the Print Rooms below. There visitors may also see additional work of almost every engraver represented in the exhibition.